# Club Sandwich

SPRING 1993 No. 65

in this edition...

PAUL TALKS
THE BAND BANTER
REHEARSAL REPORT
WHO PLAYED WHAT
ON LOCATION ON VIDEO
SANDWICH POSTER
EXCLUSIVE PHOTOS
...and much more

# OFF THE GROUND!

# SUE'S LETTER

As we go to press, Paul and the band are departing for Australia and New Zealand at the start of their New World Tour. Along with the release of the superb *Off The Ground* album, the tour provides for most of our content in this Spring issue.

Pre-tour fever has been intense for some considerable time now, heightened not only by the usual quantities of rumour and speculation but by Paul and the band's greatly increased media exposure when out promoting the album. They popped up on several radio and TV shows in a number of countries, including the BBC's *Top Of The Pops* twice.

The first testing-of-the-waters for the new stage show was a very impressive Friday-night "open rehearsal" concert at the London Arena, in the Docklands area of town, on 5 February, concluding three weeks of private rehearsal at the venue. An audience of about 3000 including a large contingent from the Fun Club - was admitted free to watch what was billed, quite simply, as "a small segment of the forthcoming show". It was certainly rousing stuff, with Paul and the band playing for a straight hour and a half, and thrilling the audience with marvellous renditions of many classic Beatles and Wings numbers and tracks from *Off The Ground*.

The performance enabled the band to fine-tune the show before the tour proper begins. It was also something of a teaser for the British audience, who will have to wait a few more months before the tour heads into the home straight!

The final warm-ups for the tour then took place on mainland Europe: in Milan on 18/19 February, and in Frankfurt on 22/23 February. Judging from the rapturous reception the band received, a hugely successful show has hit the road. Watch out world!

Our friends in America also had a chance to see the McCartneys in the first weeks of the year. The fabulous *Up Close* television special aired for the first time on MTV on 3 February, and was extremely well received. Filmed in December, it showed Paul and the band in special live performance at the Ed Sullivan Theater in New York City, the former CBS studios where the Beatles made their famous debut live appearance on American television 29 years ago.

Ten days after the MTV broadcast, Paul and the band could be seen again on American TV screens, making their musical debut on the revue show *Saturday Night Live,* broadcast direct from the NBC studios at Rockefeller Center on Manhattan. As well as playing a short set, Paul and Linda participated in a couple of comedy sketches. *Sandwich* regulars may recall a pic of Paul and Linda from the last time they appeared on *Saturday Night Live*, when they were dressed in their nightclothes! (It's in issue 22.)

Although Paul has had to focus his mind completely on the tour these past months, it's worth remembering that McCartney music of different type can be heard at performances of his *Liverpool Oratorio*, which continues to spread to new territories. The inclusion of the New World Tour itinerary later in this issue (remember - it was correct when we went to press!) means that there's no room for the usual "Coming Up. . . " box this time, detailing *Oratorio* productions, so here now are the details of Spring performances: Sandefjord, Norway (20 March); Hanley, England (24 March); Larvik, Norway (27 March); Carmel, Indianapolis, USA (2 May); St Joseph, Minnesota, USA (2 May); Prague, Czechoslovakia (14 May); Kitchener-Waterloo, Canada (15 May); Fresno, California, USA (15-16 May); Toledo, USA (23 May); Cleveland, Ohio, USA (28 May); Cracow, Poland (30 June).

Everyone here at MPL hopes that you're pleased with all of the "bonus" tracks coming out on the new singles. Paul's continual desire to give fans value for money means that he's issued 19 new tracks in recent weeks - 13 on the album and three more on each of the two singles so far, 'Hope Of Deliverance' and 'C'mon People'. There's more to come, too, and of course there's also the two 'Deliverance' dance mixes which had the ravers raving in night clubs across the world.

Before I sign off, congratulations are due to Fun Club members Genie Benson of Redmond, Washington, USA; Keith Biebl of Madison, Wisconsin, USA; and Keith Roffey of Milton Keynes, England, each of whom won a copy of the exclusive *MPL Treasury Of Songs* sampler CD in the competition in issue 64.

Enjoy the concerts. We'll be back in the summer with lots of pix and more tour info.

'til next time

Sue

PHOTOGRAPH: BILL BERNSTEIN

# AND IT ALL HAPPENED *LIKE THIS*

**Paul talks exclusively to Laura Gross about poet-proofing, feet-dangling, songs in the attic and working *Off The Ground***

PHOTOGRAPHS BY RICHARD HAUGHTON AND CLIVE ARROWSMITH

*On listening to* Off The Ground *I was struck with the idea that the album features the idealism of the 1960s tinged with the realism and anger of the 1990s. Does that seem like a fair assessment to you?*

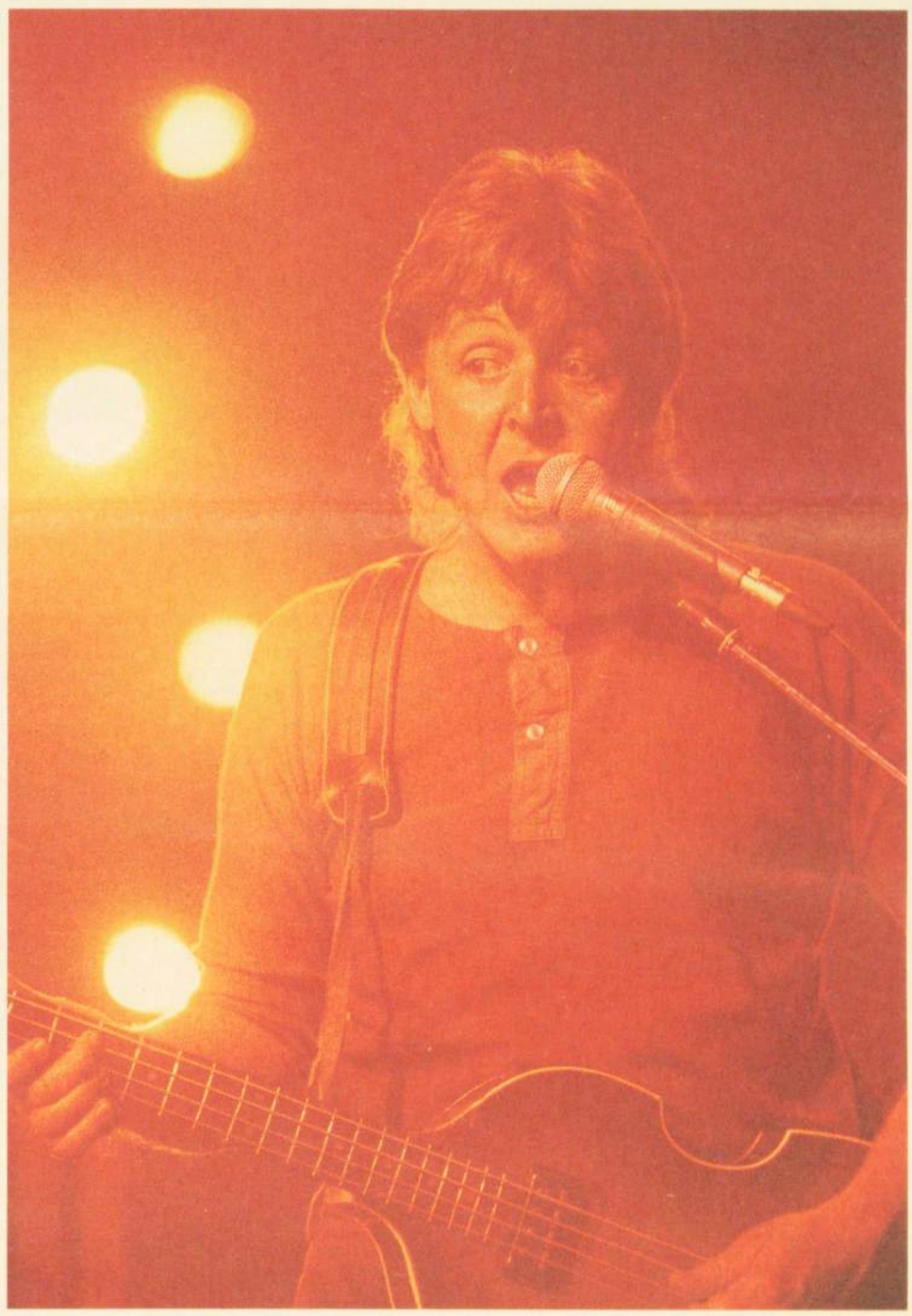
Maybe. It's probably true of me - I've certainly got a tinge of the Sixties and the anger of the Nineties. The anger of the Nineties in my case is being a parent with all this terrible stuff going on in the world. If it's not ecology it's wars, if it's not wars it's disease, if it's not disease it's the politicians not giving us what we want. After all, they're only our elected representatives, they're not gods! We put them there. So I think that the album reflects a bit of that, that it is time for a change. And I sense anyway a lot of the Sixties thoughts coming back - they weren't really new ideas then actually, they were old, but now they're coming back again. I mean, the Eighties answer wasn't it - all those ideas came home to roost, didn't they.

*I'm told that you have poet-proof lyrics on this album.*

When I came to do this album one of the things I thought was that it might be good to be a little less casual and make sure I'd done my homework, make sure that I liked all the words in the songs. So I got a friend of mine, a poet called Adrian Mitchell, to look through the lyrics as if he was an English teacher checking my homework. He didn't hate anything but there were one or two little moments where he suggested a change. In 'C'mon People' I had written "we've got a future and it's coming in" and he said "Do you want to use a stronger word than 'coming'? Do you want to describe it?" So I sat down and re-wrote "we've got a future and it's *rushing* in". It seems to me to be rushing in, and charging in, which are the two words I used there. So that was great, I went through it all with him and I can now say that they're poet-proof.

*You also have some live takes, or something very close to live takes?*

'Biker Like An Icon' is a first take and there are a couple of others too. 'Peace In The Neighbourhood' is a rehearsal take. We were just kicking numbers around, so that the band would get to know how they went, and we just got a really nice casual take of 'Peace In The Neighbourhood'. We thought later that we could make it a little bit more professional and did try a couple of times but never got the same vibe again. It was getting a little bit too stiff so we listened again to the rehearsal take and it was fine. I really love the drum sound on it. As for 'Biker', it's such a simple little song that you can ruin it if you go over it 50 times. Everyone understood how it went, and Robbie must have had some idea what he was going to do on slide guitar because he just delivered a solo - I didn't tell him when to do it, he just felt it.



This, I think, is the secret of the album. With *Flowers In The Dirt* I experimented with computers, and working with producers who take a long time over everything. There are some interesting aspects to working like that but not enough to excite me. That's what happened with something like 'Biker' - we just did it and got lucky. And the more you listen to the album the more you get to feel that we were enjoying ourselves.

When we came to record this album I thought back to the favourite times I've ever had in a recording studio, and it was the best of the Beatles stuff, where we were restricted by time and had to work fast. In one day we did 'I'm Down', 'I've Just Seen A Face' and 'Yesterday' and they were pretty good tracks! I mean, you never do three tracks in a day now. We did get near to it one day when I came in and said to Julian Mendelsohn [co-producer with Paul] that we should knock off a couple of songs that day, and we got a couple of nice ones.

*What can you tell me about 'Hope Of Deliverance'?*

I went up into the attic of our house, just to get away from everyone. There's a trap door, you go up a little ladder and then close it and no one can get at you, so then you know you've got a couple of hours to yourself. So I went up into the attic and took with me a Martin 12-string guitar and, just for a bit of fun, I put a capo on it - the little bar that comes half way up the strings and changes the length of the guitar neck. On a 12-string it makes for a very jingly sound, which reminds me of Cathedrals and Christmas. So that led me into the field of hope, of deliverance, and then I added about the darkness that surrounds us. You know, if you're involved in rescuing people in Somalia then that's the deliverance - you want to get out of there safely, if you are involved in poverty then that's your deliverance, to get out of that trap. Homelessness, disease, whatever, big or little, we've all got them. So that was it really, it just became a kind of optimistic song, either to, perhaps, a girlfriend, or to a God-figure. I do like leaving things ambiguous - I've often done that in my songs, so that people say to me "I always thought it meant something else...".

*People probably come up with things you probably hadn't even thought of...*

They do, they do. It's great, actually. Some people even come up with new lyrics. Elvis Costello's manager, Jake Riviera, thought that the "Living is easy with eyes closed" line in 'Strawberry Fields Forever' was "Living is easy with nice clothes"!

*Let's talk about the title song 'Off The Ground'.*

Yes. Well, right at the end of doing the album Wix said to me "We've worked very naturally on this album but there's one thing we haven't tried and that is a computer thing". And I said "Well, I don't really want to waste a lot of time on it" and he said "You might want to spend a day on it, though, for a change, just to do something a bit different now that we've already got most of the album", so I thought yeah, it might be fun, actually. So we gave the rest of the band a day off, and just me, Wix and the production team went into the control room for the day - that's where you mainly do computer stuff.

One of the songs that had been on my list but hadn't got onto the album was 'Off The Ground', which at that time was a little folk song. I liked it but it didn't really fit onto the album so I thought that if we were just going

to play around and experiment, maybe even waste a song, we might as well do it with that one. So I brought it in and we started to kick it around. We soon started to get a rhythm track in the computer that changed the song's direction a bit and made it more exciting. Then I said "OK, let me go in and put a little heavy guitar on it". So we really started enjoying it: we put a bit of machine bass on, which started to make it more funky, then percussion, then I sang on it and it really started to come together as a track. By the end of the day we'd pretty much finished it, with just a few little harmonies and a solo from Robbie still to come.

After I got home that night I happened to be speaking to one of my daughters on the phone and she asked what I'd done that day, and when I said 'Off The Ground' she said "That's a great album title!" and it made me think of it in that way for the first time. So it became the title of the album.

*How did you write 'C'mon People'?*

I was on holiday in Jamaica. I love the people there, it's very laid back and I feel very musical when I'm there, so I always try to get a piano or something in case I want to write. Often, in the afternoons, I sit around and see if I fancy writing a song, and one day I just started chugging on this little riff and 'C'mon People' came out. I think of it as very Sixties, a bit Beatley; I used to resist any Beatles influences in my writing, thinking that I'd done that bit in my career and that maybe I should now do something completely different, but that means denying some stuff that might be very good. I mean, I've got a reasonable claim to the Beatles' style, so there's probably nobody out there who's going to bother if I or George or Ringo do stuff in the Beatles' style. So that's the way I left 'C'mon People' - I finished it up and it became, I think, a very optimistic song. It's the same idea: that if enough people get together and tell the politicians how we want this world to progress - and I think it is beginning to happen, by the way - we can make a difference.

*And you worked with George Martin on this song?*

That's right. We'd recorded the track of 'C'mon People' and were quite pleased with it. It came quite naturally. Our engineer, Bob Kraushaar, was ill, he had the flu, so Julian Mendelsohn - who used to be an engineer - did both jobs that night. We thought we'd fix it when Bob got back but, as so often happens in these situations, we got a good take. Then we thought we'd like to have an arrangement done on it. It was one of the only songs on the album that felt like it could take an orchestra. The rest of them felt right with just the band, but this one felt like it needed to go a touch bigger, to make it a bit more of an anthem. So I called George Martin and he was very sweet. He said, "Are you sure you want to use me?", because he's almost trying to retire now, and I said "Of *course* I want to use you! It would be brilliant. We'll work the same way we always did - sit down together and decide what to do, then you'll write and conduct it."

So we did just that, and held the session at Abbey Road. He got up on the rostrum and conducted like a young man, he put all his spirit into it. And it was lovely - halfway through the session he just leaned over to me and said "Super song, Paul". That is praise indeed. Later, Wix noticed that on the score George had written "'C'mon People', arranged by Paul McCartney and George Martin, 30 June 1962", which he'd then crossed out and changed to "1992". It was like a Freudian slip - he went right back. I think he did a great job and really enhanced the track.

*What about 'Looking For Changes'?*

When Linda and I met we discovered that we'd both been nature lovers as kids, and still were. Then we became vegetarians, which makes you even more aware of animals and their rights, and makes you want to explain to other people how you feel about seeing animals being carted off to the slaughterhouse. Protest songs are quite hard to do. Love songs come easier, at least to someone like me, but in this case I'd been looking through magazines like *The Animal's Voice* and *Animal Agenda*, pretty heavy magazines that show some of the experimentation that goes on in the name of cosmetics, and started to write the song after I saw a picture of a cat with a machine implanted in its head. They just took off the top of its skull and plugged in a machine to find some data. I'm not sure what they were expecting to find inside a cat's head. So I started to write the song and came up with the line "I saw a cat with a machine in his brain" and just made it up from there - how the bloke who fed him didn't feel any pain so I'd like to see him take out the machine and stick it in his own brain. You know, if you need the information so badly, do it to yourself.

The rest came quite easily. I had another couple of verses about rabbits and then used a bit of poetic licence about monkeys being taught to smoke. They normally use beagles for smoking experiments but it doesn't matter - it's still some poor defenceless animal with no rights in the world. Then I got the hook looking for changes, which sort of sums it up in my mind. It really is my feeling that we are all here on this little ball in the universe, humans are the dominant species and we tend to despise everything else. I think it's "change or die" time for this planet.

I don't usually use swear words in a song because it can sometimes seem a bit gratuitous, like you're just trying to shock, but then again I don't normally go for songs about animal exper-

imentation and when you're in that hard area these words start to creep in. I'm certainly not a great user of swear words in front of the kids but occasionally - like in 'Looking For Changes' - it's essential to the plot.

The only strange thing is that I haven't done it before. I mean, I played 'Big Boys Bickering', with the "f" word, to Paul Simon and he said "Have you ever used that word before?" and I said no. But that doesn't matter - I think I'm allowed to use it once in every 50 years, don't you? Once in every 50 years I'll use that word - stick around for the next time.

*People seem to think of you as being all sweet but a lot of* Off The Ground *is sexy, gritty. Did you consciously think about being grittier this time?*

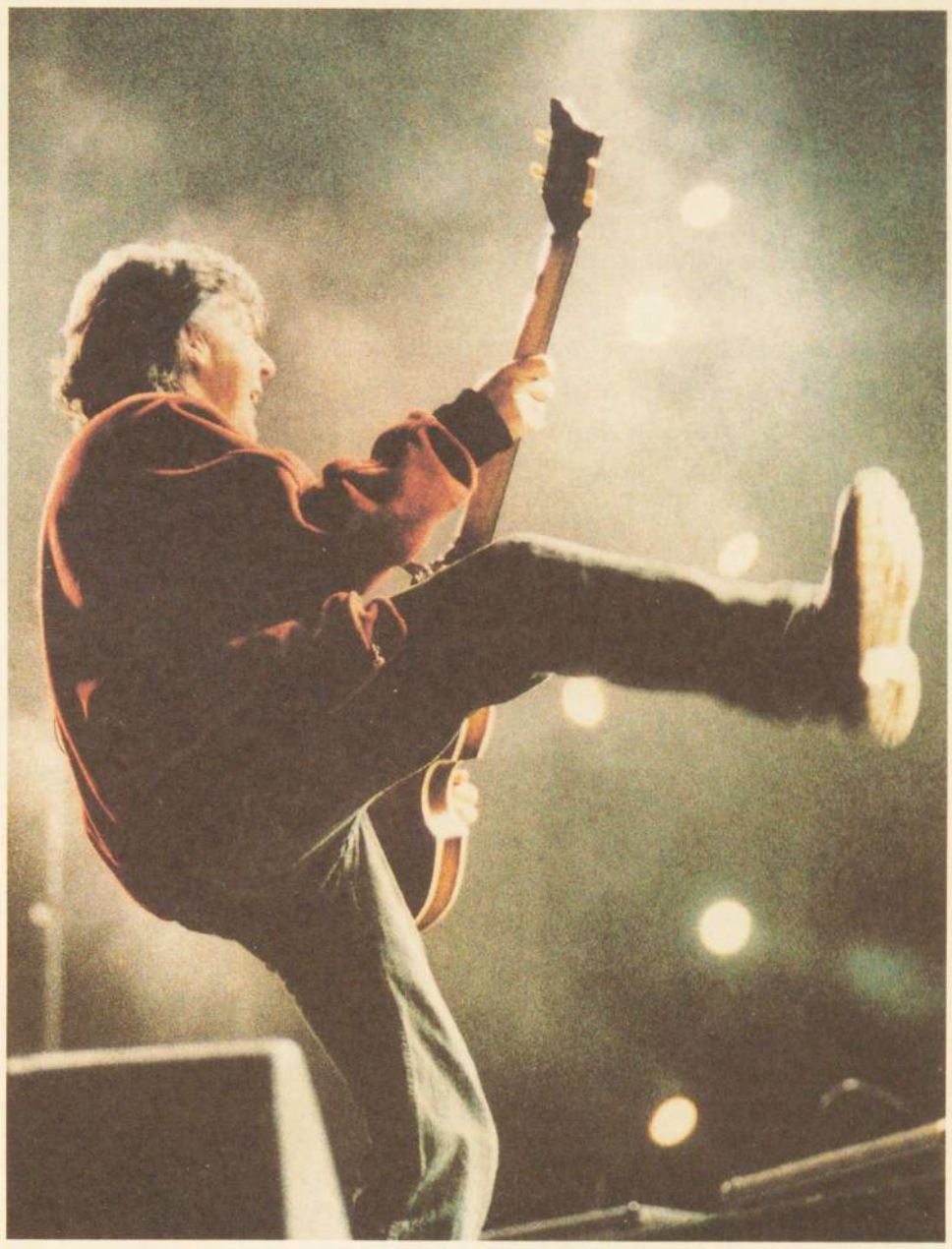
No, not really. I'm never really aware of what my image is, but when you've done songs like 'Yesterday' and 'My Love' and 'The Long And Winding Road' an image sort of grows on you. I think the truth is, though, that anybody who really knows what I've done over the years doesn't think of me like that at all. People who know me well know that I wrote 'Helter Skelter', 'Why Don't We Do It In The Road' and all sorts of disgraceful stuff. I've done some gritty things! I tended to be known as the cute one in the Beatles and these things stick, but I don't mind - it's just an image and you've got to have one image or another. But I am glad that this album doesn't adhere to that, and maybe gets me away from it. I mean, when I did the Russian album someone said to me "I didn't know you sang like that" and I thought "Where have you been for the last 20-odd years?"

*Tell me about the song 'Get Out Of My Way'.*

That was really an attempt at writing a straightforward rock and roll song. A lot of people will tell you that they're often the hardest songs to write, even though they sound very simple. To get them to sound authentic is difficult. So I just put the character in a car and he's basically talking to the blues - saying "get out of my way, don't tell me what to do, I know what's happening, I'm going to see my woman tonight". So it's a kind of rock and roll love song.

*Let's talk about 'The Lovers That Never Were', one of two songs on this album that you co-wrote with Elvis Costello.*

A few years ago Elvis and I got together to see if we could write a few songs. First of all, just to see if we could stand the sight of each other, or if we annoyed each other too much, I fixed one of his songs up, then he fixed up one of mine. That led us to find that it was quite easy and we



enjoyed it, so one day we decided to write one from scratch. The question then was, where do we start? We had the whole musical universe to choose from - a rock and roll song, a love song, what would it be? - so I said, "Well, let's start with Smokey Robinson and the Miracles. Let's think of them", so we started off and 'The Lovers That Never Were' came out. It was our first song together.

We did a nice but very, very rough demo of it, just Elvis and me, but when we tried to record it properly it didn't really work out. So I ignored it for *Flowers In The Dirt* and decided to try it again for this album. And we thought of bringing in a 4/4 bass drum over a 3/4 song - this is for the musicians among you - which just makes it swing. It's an old rhythm trick but it made it come alive, and we then had a version that we liked.

*What's the story behind the album cover?*

Once we had the title *Off The Ground* I kept getting this image in my head of a very plain cover, perhaps a landscape or something. But I wanted the band to be in it too, because it is a band album rather than a Paul McCartney solo album, so instead of having us all just standing there I had this idea of everyone vanishing off the top of the CD cover, so that you just see the feet. Then I thought that if we all took our shoes off and were photographed with bare feet it would show that Blair is black - there'd be five pairs of white feet and one pair of black, which I thought would be one in the eye for anyone who is racist. Clive Arrowsmith took the photograph - we all got up on a little scaffold and the feet dangled down. Later, when we looked at the photos, we couldn't even see which one Blair was, which is a nicer pay off...it shows what rubbish racism is.

*Please give me a thumbnail sketch about the band members, beginning with Linda.*

Linda's in the band as a friend, really, not for some high degree of musical prowess, but that's alright because you can sometimes get too slick and too professional, and a lot of the music I like, particularly early rock and roll, is very unprofessional really, simple stuff simply recorded. Linda plays the keyboards and does harmonies - her voice blends very well with mine and also Hamish's. Even when I worked with Michael Jackson he would request that Linda did the harmonies. People make fun of her and she gets easily picked on because the others are real professionals but I like the quality and the special little ingredient she brings.

*Robbie?*

Robbie is a really good guitar player who I've noticed for a long time and who I think really comes to the fore on this album. He's very good, very enthusiastic, very funny - I mean, he knows the complete works of Tony Hancock or any British television series, particularly the obscure ones. And what's very handy is that he knows all the Beatles songs because he was at just the right age to learn them all in the Sixties. So sometimes I'll ask "What's the chord...?" and he'll say "I always thought it was A minor" and I'll reply "Yes, that's right!".

*Hamish?*

Hamish is a really good soul singer. I think our voices blend amazingly well together when we sing harmonies. He's also a really good guitar player, so if I'm ever looking for some rhythm guitar parts he's the obvious person to give them to. He used to play a lot of the rhythm riffs in the Average White Band. And again, he's really keen, he's always up for whatever you're doing. He's good to work with and he's a good friend.

*Wix?*

Wix is technically very good and also a really nice bloke. *All* of the people in the band are really nice, actually, which is something I tend not to mention but is certainly a key factor. We all get on very well. Wix is like our MD [musical director], so if we have to rehearse he'll take us through it. He's like the boss when it comes to rehearsals because I'm a bit lax - any excuse to have a cup of tea, I will, so he's our slavedriver. He's also a great pianist and comes up with some very original ideas. On 'Hope Of Deliverance' he's playing guitar too.

*Blair?*

Blair is a really smashing drummer. He comes from a long line of drummers, all his brothers are drummers and all his nephews are going to become drummers! We met his mum, actually, in LA, and she's really nice too. Blair doesn't try to get too complicated with big solos, and his feel is great. He also has a great personality, he's always smiling and willing to work, and that means a lot.

*And then there's Paul. How do you see his role?*

Well, he's not much good. I think he lets the band down and we'd be a lot better off without him.

*After so many years of touring what is it that makes you want to go back on the road again?*

I think it's the audience, because when you write a song you do it on your own. Similarly, with recording, you just do it with a few friends and there's no big reaction. But when you get out in front of an audience and they like something it's very obvious because they'll cheer or clap or smile or weep, and that's the pay off. You get the feedback. They say that showbiz people like applause but I think that *everyone* does. It's like your boss saying "That's great, that's fantastic". It's an affirmation that what you're doing is OK.

# LISTEN TO WHAT THE BAND SAY

**Having completed her interview with Paul, Laura Gross tried to ask the other members of the band about the album and tour. She should have known better...**

PHOTOGRAPHS BY DAVID HISCOCK

*If you were to review* Off The Ground *what would you say?*

LINDA: I'd say that McCartney and his band are really happening again. What would you say, Robbie?

ROBBIE: That it's all the same producer and it's all the same band, because the last album was four different producers and spanned a few years.

HAMISH: We're having some fun now.

*What can we expect from the tour?*

LINDA: Great music.

HAMISH: Better be!

*Robbie, if you were to say to a friend "I'd really like you to listen to my new album because ....." what would you say?*

ROBBIE: "...because you're really boring and I want you to go away, so there you are, have this."

HAMISH: I think it's real. I've developed this theory [makes throat-clearing sound from famous *Monty Python* 'Theory' sketch starring Anne Elk] of music being too perfect. It's now possible to make perfect records - the technology allows that. But this one shows character, you know, it's six individuals playing together.

*Wix and Blair, if you had to review* Off The Ground *what would you say?*

BLAIR: I'd ask you, Wix.

WIX: What's the next question?

*I know you really feel like a band now. Can you tell me about the sort of organic spontaneous stuff that's going on?*

WIX: I don't eat organic spontaneous stuff.

BLAIR: I just want to drink it.

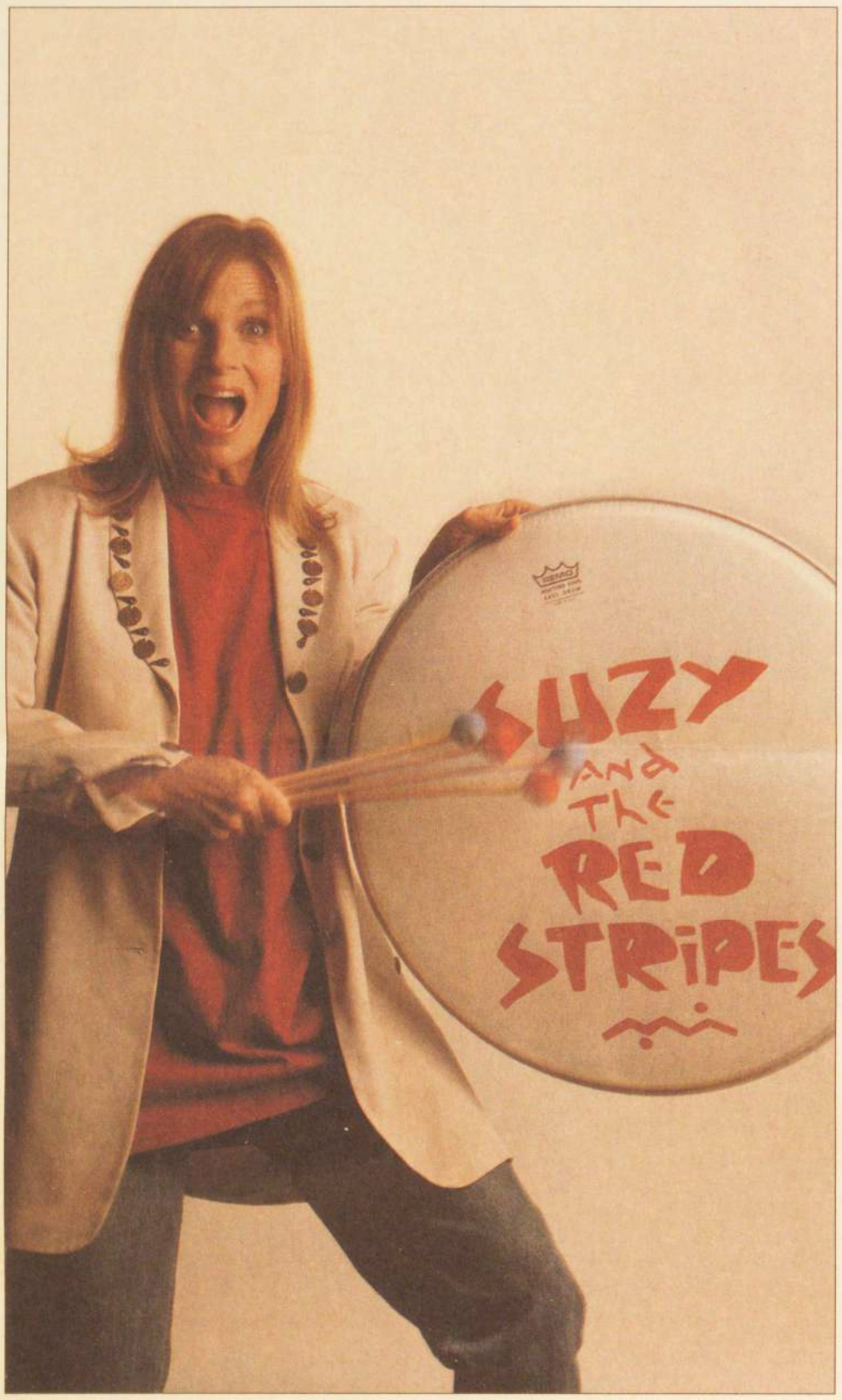
*Do you feel like you have a lot of freedom now, because you all know each other so well?*

BLAIR: I'm free! Thank you Lord.

WIX: Well, since Blair got out of prison we're all free.

*Wix, Paul says that you cornered him and said "Let's do some computer stuff" and that's how 'Off The Ground' happened.*

WIX: Yes, I got him by the throat on the floor, with my knee on his chest, and said "When are we doing the computer stuff?".




*And he said?*

WIX: And he said "get off me". Then he came in strumming his guitar saying "This is the one we're going to do with computers" and I died and then came back to life again and we began work, just mapping out bits and bobs and getting it in order.

BLAIR: Do you like my socks?

WIX: Yeah, they're great socks aren't they? Just get them away from my tea. So that's how we did it, then Paul went in and played a bit of guitar and sang.

*Blair, you've said in the past "I don't want to be a session player, I want to be in a band".*

BLAIR: Yeah, that's my whole thing.

*Well, tell me about your whole thing.*

BLAIR: That was it.

*Well, could you repeat it?*

BLAIR: I don't want to be a session player, I want to be in a band. I am in a band because I feel safe.

*What can we expect to see on this tour?*

WIX: These are hard questions.

BLAIR: Swimwear.

*Wix, if you were to say to a friend "Get our new album* Off The Ground *because....." how would you finish that sentence?*

WIX: "...it's messy, so pick it up and get it off the ground."

*What can we expect the shows to be like?*

BLAIR: Huge.

WIX: Huge.

BLAIR: Massive.

WIX: Big screens. Big.

BLAIR: Beautiful.

WIX: Big. Big.

BLAIR: Beautiful people.

WIX: Beautiful people. Big people.

BLAIR: Big hats.

WIX: No hats.

BLAIR: Oh, it's swimwear, isn't it?

WIX: Swimwear. No hats. Hats on the last tour.

BLAIR: Boats.

WIX: Magical memories.

BLAIR: Few planes on it.

WIX: No, planes are out...

### Off The Ground

| | |
|---|---|
| Paul | Lead Vocal, Backing Vocal, Drums, Percussion |
| Linda | Backing Vocal |
| Hamish | Backing Vocal, Percussion |
| Robbie | Electric Guitar, Percussion |
| Wix | Drum Programming, Backing Vocal, Synth Bass, Piano |

### Hope Of Deliverance

| | |
|---|---|
| Paul | Lead Vocal, Backing Vocal, Spanish Guitar, Electric Guitar, Acoustic Guitar, Bass Guitar |
| Linda | Backing Vocal, Auto Harp |
| Hamish | Backing Vocal |
| Robbie | Backing Vocal, Spanish Guitar, Electric Guitar, Acoustic Guitar |
| Wix | Backing Vocal, Piano, Linn Drum, Drum Programming, Percussion |
| Blair | Backing Vocal, Percussion |
| *plus* | |
| Davide Giovannini | Percussion |
| Dave Pattman | Percussion |
| Maurizio Ravalico | Percussion |

### I Owe It All To You

| | |
|---|---|
| Paul | Lead Vocal, Acoustic Guitar, Mellotron, Tambourine, Mouth Percussion |
| Linda | Backing Vocal, Celeste, Clavinet |
| Hamish | Backing Vocal, Bass Guitar |
| Robbie | Slide Guitar |
| Wix | Piano, Percussion |
| Blair | Drums, Percussion |

### Golden Earth Girl

| | |
|---|---|
| Paul | Lead Vocal, Backing Vocal, Piano |
| Linda | Backing Vocal, Harmonium |
| Hamish | Backing Vocal, Bass Guitar |
| Robbie | Electric Guitar, Acoustic Guitar |
| Wix | Keyboard, Percussion |
| Blair | Drums |
| *plus* | |
| Gordon Hunt | Oboe |
| Susan Milan | Flute |

### Get Out Of My Way

| | |
|---|---|
| Paul | Lead Vocal, Bass Guitar |
| Linda | Harmonium, Percussion, Train Whistle |
| Hamish | Electric Guitar |
| Robbie | Electric Guitar |
| Wix | Piano |
| Blair | Drums |
| *plus* | |
| The Midnight Horns... | |
| Frank Mead | Alto Sax |
| Nick Payn | Baritone Sax |
| Andy Hamilton | Tenor Sax |
| Nick Pentelow | Tenor Sax |
| Martin Drover | Trumpet |

### Mistress And Maid

| | |
|---|---|
| Paul | Lead Vocal, Backing Vocal, Bass Guitar, Tambourine |
| Linda | Tambourine |
| Hamish | Backing Vocal, Electric Guitar |
| Robbie | Acoustic Guitar |
| Wix | Keyboard |
| Blair | Drums |
| *plus* | |
| Gordon Hunt | Oboe |
| Susan Milan | Flute |
| Frank Lloyd | Horn |
| Colin Sheen | Trombone |
| Paul Archibald | Trumpet |
| Richard Martin | Trumpet |
| Stephen Wick | Tuba |
| Belinda Bunt | Violin |
| Jonathan Evans-Jones | Violin |
| Roger Garland | Violin |
| Roy Gillard | Violin |
| David Juritz | Violin |
| Pauline Lowbury | Violin |
| Brendan O'Reilly | Violin |
| Maciej Rakowski | Violin |

### Peace In The Neighbourhood

| | |
|---|---|
| Paul | Lead Vocal, Backing Vocal, Electric Guitar, Congas |
| Linda | Backing Vocal, Percussion |
| Hamish | Backing Vocal, Bass Guitar |
| Robbie | Backing Vocal, Acoustic Guitar, Electric Guitar |
| Wix | Backing Vocal, Piano |
| Blair | Drums, Percussion |
| *plus* | |
| Keith Smith | Concluding Conversation |
| Eddie Klein | Concluding Conversation |

### The Lovers That Never Were

| | |
|---|---|
| Paul | Lead Vocal, Backing Vocal, Bass Guitar, Percussion |
| Linda | Backing Vocal, Percussion |
| Hamish | Backing Vocal, Acoustic Guitar, Percussion |
| Robbie | Backing Vocal, Mandolin, Acoustic Guitar, Percussion |
| Wix | Grand Piano, Hammond Organ, Percussion |
| Blair | Drums, Percussion |

### Winedark Open Sea

| | |
|---|---|
| Paul | Lead Vocal, Backing Vocal, Wurlitzer |
| Linda | Harmonium |
| Hamish | Backing Vocal, Electric Guitar |
| Robbie | Electric Guitar |
| Wix | Synth Bass, Percussion |
| Blair | Drums |

### Looking For Changes

| | |
|---|---|
| Paul | Lead Vocal, Backing Vocal, Electric Guitar, Bass Guitar |
| Linda | Backing Vocal |
| Hamish | Backing Vocal, Acoustic Guitar, Electric Guitar |
| Robbie | Backing Vocal, Acoustic Guitar, Electric Guitar |
| Wix | Backing Vocal, Clavinet |
| Blair | Backing Vocal, Drums |

### Biker Like An Icon

| | |
|---|---|
| Paul | Lead Vocal, Backing Vocal, Acoustic Guitar, Percussion |
| Linda | Keyboard |
| Hamish | Backing Vocal, Bass Guitar |
| Robbie | Slide Guitar |
| Wix | Keyboard |
| Blair | Drums |

### C'mon People

| | |
|---|---|
| Paul | Lead Vocal, Backing Vocal, Electric Guitar, Piano, Celeste, Whistling |
| Linda | Moog |
| Hamish | Backing Vocal, Bass Guitar |
| Robbie | Electric Guitar, Acoustic Guitar |
| Wix | Synth Strings, Synth Orchestra, Congas |
| Blair | Drums, Congas |

| *plus* | | | |
|---|---|---|---|
| Irvine Arditti | Violin | George Robertson | Viola |
| Alan Brind | Violin | Graeme Scott | Viola |
| Benedict Cruft | Violin | John Underwood | Viola |
| Miranda Fulleylove | Violin | Robert Bailey | Cello |
| Roger Garland | Violin | Paul Kegg | Cello |
| Roy Gillard | Violin | Ben Kennard | Cello |
| Pauline Lowbury | Violin | Anthony Pleeth | Cello |
| Rita Manning | Violin | Roger Smith | Cello |
| David Ogden | Violin | Jonathan Williams | Cello |
| Bernard Partridge | Violin | Paul Cullington | Bass |
| Jonathan Rees | Violin | Chris Laurence | Bass |
| Michael Rennie | Violin | Skaila Kanga | Harp |
| Celia Sheen | Violin | Nicholas Busch | Horn |
| Galina Solodchin | Violin | Frank Lloyd | Horn |
| Barry Wilde | Violin | Josephine Lively | Oboe |
| Donald Weekes | Violin | Richard Morgan | Oboe |
| Jeremy Williams | Violin | Martin Parry | Flute |
| David Woodcock | Violin | Jane Pickles | Flute |
| Roger Chase | Viola | Guy Barker | Trumpet |
| Ken Essex | Viola | Derek Watkins | Trumpet |
| Andrew Parker | Viola | Terence Emery | Percussion |
| | | Tristan Fry | Percussion |

### and remember to be.....Cosmically Conscious

| | |
|---|---|
| Paul | Lead Vocal, Acoustic Guitar, Sitar, Ocarina |
| Linda | Backing Vocal, Harmonium |
| Hamish | Backing Vocal, Bass Guitar |
| Robbie | Mandolin |
| Wix | Piano |
| Blair | Drums |

# IN REHEARSAL

**Now surely you didn't think that Paul and Band just turned up in Perth on 5 March without a little *rehearsal* first, did you? Weeks, nay months, of graft (let alone Pledge) went into polishing that New World Tour set. Mark Lewisohn was among the lucky few attending one of the many prior rehearsals.**

PHOTOS: RICHARD HAUGHTON, DAVID HISCOCK AND KEVIN WESTENBERG

A BURLY, BEARDED MAN in a boiler-suit shuffled slowly across the wide open space of the London Arena, quite unmoved by the sounds reverberating around him. Not a single twitch in time with the beat, not a solitary nod to show that he was moved by the music. It was a miraculous sight.

For the first time I'd come across someone unaffected by 'Drive My Car'.

The day was full of surprises, actually. Paul McCartney and band were rehearsing their socks off for four hours before an audience of about three (one of whom, having just flown the "red eye" across the Atlantic, slept most of the way through the whole thing), the Docklands Light Railway was actually operating, and, to cap it all, I thought I saw someone working in the nearby Canary Wharf tower building.

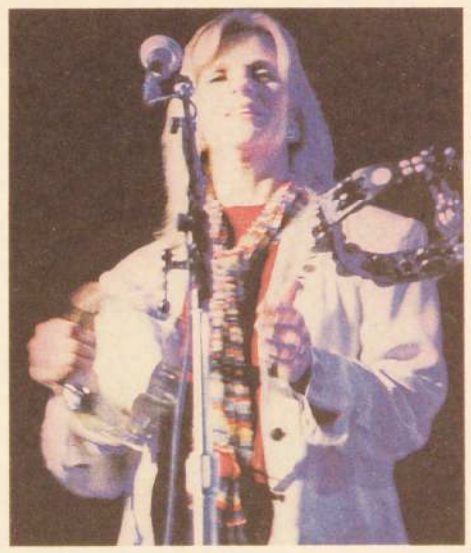
The London Arena - a newish indoor concert venue which has never before figured in any *Sandwich* filling - was a great place to be this crisp winter's day in January. Paul & Co had been in private rehearsal there since the Monday, so were approaching the end of the first of three weeks hard at it, and much had already been accomplished. Brian Clarke's fabulous stage paintings (they're almost 34 feet long) were draped at the back, computer-controlled lights were swivelling round and round, the stage was going up and down hydraulically, and Paul had honed the set list to 33 absolute crackers.

When your reporter arrived, The Man On Whom Everything Turns was deep in conversation with a carpenter - an example of just how thorough Mr McCartney is. "No problem too small" seems to be his attitude about going out on tour. It's a gargantuan operation and *everything* must be right.

Blair Cunningham ambled over for a quick chat. The week had been going very well, he reported, "but Paul will save his voice today". He didn't want to rehearse so much that he'd strain his vocal tubes...he'd probably do only a handful of songs today...there was a long time to go until Australia...he had to take things easy.

Well, if *this* is what Paul sings like when he's saving his voice, if this is how a man of 50 performs when he's taking it easy, the New World Tour audiences are in for an even greater treat than they're expecting. For four hours he belted out rock and roll, deftly handled the mid-tempos, caroused the ballads and happily jammed away with his band soul-mates. He didn't have time to perform all 33 crackers, but 24 - plus several others not on the list - was bloody good going. As for "preservation" I neither saw nor heard a hint of it. The man is a born Performer...even for an audience of about three.

One could see from the set list - handwritten, photocopied and discreetly distributed - that some painful decisions had already been made. I mean, have you ever considered how difficult it must be for Paul McCartney to cherry-pick 33 songs when he's written, recorded and released something like 500? Out of sheer necessity, worldwide number ones fall alarmingly by the wayside. Whole albums, *fine* albums, end up overlooked. There's no space to include songs that almost any other artist would commit a right arm for, or that the world hums on its way to work.



On this particular day, curiously, the rehearsal began part way through the set, with 'Let Me Roll It'. That was an instant buzz - not heard in concert since 1976. Then 'Peace In The Neighbourhood'. Revealing a pair of braces, Paul shed his jacket - he was warming to the task. 'Off The Ground'. A Diddleyesque 'I Wanna Be Yo Man' (so written on the set list) gave the band a chance to rock out, and appropriate a cross between the Fabs' original and the Rolling Stones' authorised cover version.

After a short break it was back for 'Drive My Car', with *that* Hofner bass making an appearance (the 1966 set list is still taped to the back...12 songs indeed!) and *that* nice chap, incredibly, ambling across the floor without recognising the import of the moment. Then 'Coming Up'. Then 'Get Out Of My Way'.

One thing We Do Not Need To Be Reminded Of is that Paul, Linda, Hamish, Robbie, Wix and Blair know how to make music together. They know how to make it individually too, of course, but together there is an obvious, common understanding. So when they drift into and out of jams together, as is their habit, the result is never less than entertaining. About to perform 'Another Day' - historic: a US #1 that Paul has never even sung live before - the band suddenly zapped into an hilarious cockney version of the song, the like of which Chas and Dave would have been proud. Why did they do it? Who knows. But there's a strong current of humour running through these musicians.

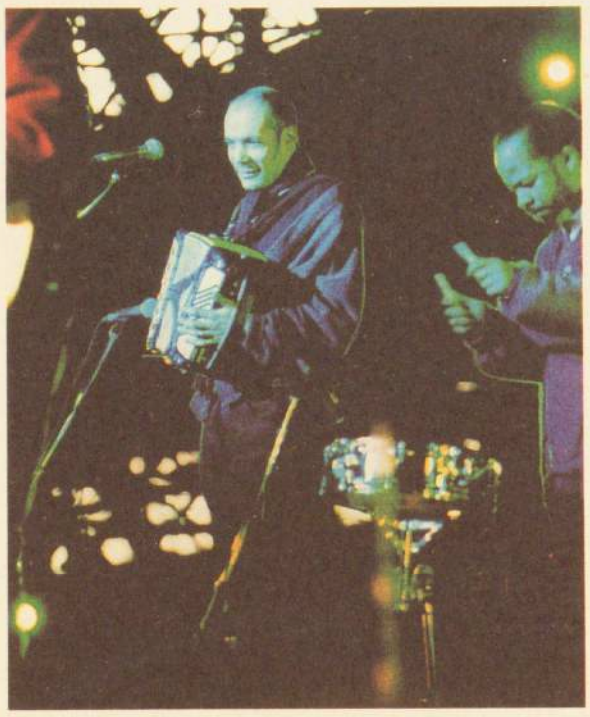
After this, and the real 'Another Day' (featuring some decidedly tasty guitar from Robbie), it was 'Looking For Changes'. And then, straight for the jugular with 'All My Loving'. Guaranteed to bring the house down, the arena down, the stadium down [delete as applicable] on the NWT just as 'Can't Buy Me Love' did on the WT. Sensational.

So too will 'Paperback Writer'. I mean, for goodness sake, here's another worldwide smash from the pen of Paul that he's never done on stage post-Beatles. I thought the performance was *hot* but the band obviously didn't. Time was spent perfecting the closing bars, and Robbie confided afterwards that it still needs more work. Not so I'd noticed.

Another break followed. Kevin Godley had arrived in the Docklands desertscape clutching a master video-tape

VOX
VOX

of 'C'mon People', so everyone retired to the dressing-room to watch a first-time playback. On their return the band jammed for a long while, some songs recognisable to this writer ('Matchbox' for one), others not. Then much of the stage disappeared and the band readied themselves for an acoustic set - an idea, apparently, just introduced by Paul into the scheme of things.



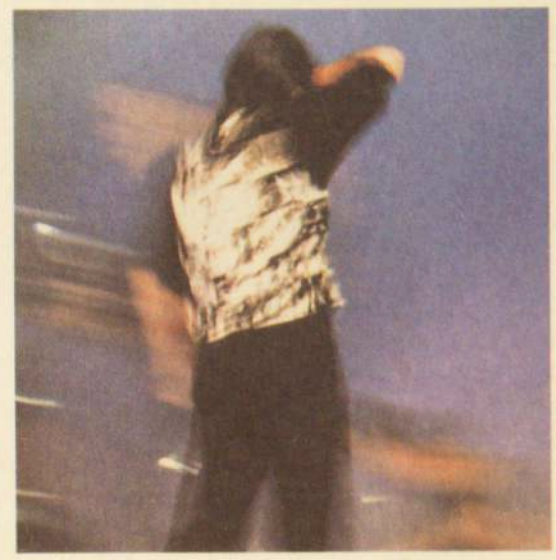
First up was 'Take This Hammer'. A jam, and as sweet a version of the traditional Leadbelly work-song as you'd ever hear. Without rehearsal, mind you, the band started together, they stopped together, they were all in tune and they knew the lyrics. Empathy is the word. Then it was back to the handwritten set for 'Good Rockin' Tonight' - inserted by Paul to chart the right acoustic groove - followed, blisteringly, by 'We Can Work It Out', 'And I Love Her', 'Every Night' (although it wasn't on the list), 'Hope Of Deliverance', the newly cajun-flavoured 'Can't Buy Me Love' (again, not on the list), 'Michelle' and 'Biker Like An Icon'. Show-stoppers every last one of them.

In tours gone by, pianos were either installed on stage before the show or they were wheeled on in slightly ungainly fashion part way through. Technology 1993 fashion is such that at this point a grand piano suddenly appeared on stage, just like that. It had been underneath, but the stage parted, somewhat biblically, to make way for it. (Someone should have reminded Robbie of this - he was standing on the relevant bit of stage when it started to give way beneath him. Much laughter ensued.)

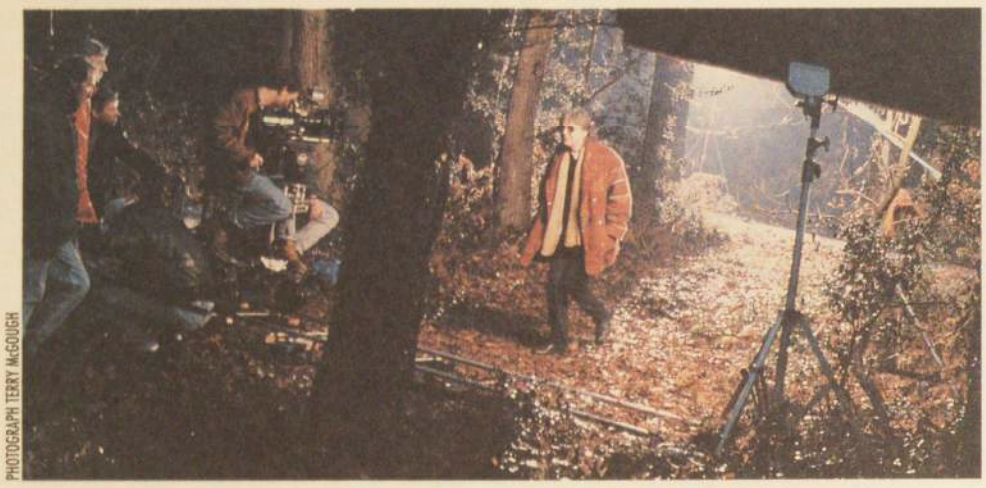
Once up, the ebonies and ivories were tinkled to produce 'Magical Mystery Tour' (look, I appreciate this is getting repetitious, but here's another momentous song never before performed in concert by Paul), 'The Long And Winding Road' and 'C'mon People', plus 'My Love', 'Lady Madonna', 'Live And Let Die' (announced by PM as 'Live And Let Jive') and 'Let It Be'.

Now it was gone 5.30 and rehearsal was over for the day. The chap unmoved by 'Drive My Car' went home, doubtless to play his Mantovani or Legendary Stardust Cowboy albums, the man from the "red eye" woke up and drifted away, and this writer headed once again for the *still* operative Docklands Light Railway. It had been a show and a half, and yet the band hadn't found the time to rehearse 'Fixing A Hole', 'Penny Lane', 'Sgt Pepper', 'Band On The Run', 'Here, There And Everywhere', 'Yesterday', 'Get Back' or 'Hey Jude'.

As I left I spotted a logo spray-painted onto an equipment container. "Macca 93" it read. On the evidence of this rehearsal and this tour, he'll still be out there rocking at *well* past that age.



# HOPE OF DELIVERANCE



PHOTOGRAPH TERRY McGOUGH

So there I was, in a forest, in November's bitter cold, in the evening dark, in the blustery wind and the persistent rain, waiting for a raven to simmer down and some smoke to waft up. Being *Sandwich* editor certainly leads one into the strangest of situations.

The occasion: Day One of the four-day shoot for the 'Hope Of Deliverance' video. The date: Tuesday 24 November 1992. The location: Ashdown Forest, in the south of England. The very same Ashdown Forest, indeed, where once romped Winnie The Pooh, where that lovable bear and his friends played Poohsticks on a bridge that still crosses a lazy river, and where Rolling Stone Brian Jones, living in AA Milne's old house, died in 1969. It's a special place alright.

Now, I'd never been to a video shoot before, so I arrived, punctually, at the appointed time of 11.00am. Error. The rendezvous was a windswept empty space that doubles as a car park in its spare time. To call the place cold would be a like calling Paul McCartney a fairly famous man.

Any remaining illusion that film-making is a breeze was instantly dispelled when I learned that the crew had already been hard at it since seven, at which point it had been even colder and the autumnal sun had to still to rise. That was when Janine Duvitski - unforgettable as Angie in Mike Leigh's fab TV play *Abigail's Party* - had done her location stint for the video, portraying a postwoman. Now she was packing up, ready to get into a warm car. Lucky thing.

Blair was the first musician to arrive, at 11.15, followed swiftly by Paul and Linda. In a scene reminiscent of *Monty Python* ("well if we're filming them, who's filming *us*?") the Macs' arrival for their video shoot was itself filmed, for a different purpose and by a different camera crew - Aubrey "Po" Powell's, for the TV documentary about the build-up for the New World Tour. (On your screens soon - watch out.)

Before long, Wix, Robbie and finally Hamish had all negotiated their vehicles into the car park too. Work was about to begin for the day, yes? Not on your life. "Hurry up and wait - that's the story of making videos" muttered a sagely Mr McIntosh when he realised - obviously not for the first time in his career - that he'd driven like the clappers on some long and winding roads only to meet an arbitrarily chosen deadline that bore not too strong a resemblance to reality.

Strangely, although everybody was feeling the cold, although hands were clasped tightly around mugs of hot tea, although steamy breath billowed, although there was as much foot-stomping as you'd see at a Status Quo concert (only here it was done in a circulation-encouraging manner), it took quite a while for everyone to realise that holding their conversations aboard one of the available dressing-room-like buses might be, well, warmer. To put it mildly.

Here, Paul and the band got down to the business of selecting their favourite shots from a pile of recently taken publicity pictures. Not a lot else was happening, though, and the time had moved on to 1.40 before something did - we had to drive to the first location, a mile or so down the road. Paul was happy: he found a banjo on the bus and soon began picking out the melody of 'Ram On', to which he and Linda were soon "ooh-wee"-ing along. You can't keep music and the McCartneys separate for long.

Deeper into the forest, at a clearing that serves as an entrance to a cattery, there'd evidently been some activity. About 40 people were milling around, setting up cranes, booms, brollies, cameras, lights and other sundry bits of block and tackle that few know or care to know the names of. Shortly before two o'clock Paul and the band were called for their first scene. Invited to imagine that they were on the road, on tour, they were to exit a bus that had just pulled to a stop and, while yawning and leg stretching, saunter over to an adjacent snack counter for some refreshment.

After four rehearsal takes, and much humorous mugging to the camera, it was time, at last, to expose some film to daylight. Trouble number one. The daylight had decided to disappear, to be replaced by even murkier clouds and even heavier rain. Time-eating solution: set up more lights. Then more trouble. The undergrowth through which the cameras would be filming had decided, unseasonably and wholly unreasonably, to spring up. Solution: order a "volunteer" to beat down the ferns.

All this takes time. Lunch was taken on the hoof. The band did some takes. In one, Robbie improvised the leg-stretching antics by going into a spot of aerobics. In another, Blair - ever the comedian - pretended that he'd trodden in something undesirable.

It wasn't until 3.30 that the crew was ready to begin shooting takes with sound. More trouble: battery failure. Solution: install a new one. Meanwhile, the dark clouds got darker still, the cold colder, the rain heavier. They tried a few more takes.

At 4.40, approaching six hours after our rendezvous time, yet with only a few feet of film in the can, everything was dismantled and re-assembled deep in the forest, among the trees and (as evidenced later by snagged trousers) prickly bracken. Only Paul was required now, so the band stayed on the bus. In the warm. (And the dry.)

For this scene Paul was required to peek over his dark glasses and discover a Celtic stone cross (actually a piece of not-so-ancient polystyrene put down scarcely two minutes before by the Prop Man). A raven was involved too, handled by a fellow called Alex. The black crow had the job of flying upwards, dangerously within eye-pecking distance of the world's most renowned bass player, startling him and emphasising that mysterious doings were afoot.

Two cameras were set up to film this sequence, one from the front, another from the side. Rehearsals first, though - Paul ambles through the forest, as if mystically drawn to the Celtic polystyrene, brushing aside low branches and peering through the swirling fog pumped out by three men with smoke machines.

This was when the wind decided to play games. On the cue of "OK...now, ACTION!" it changed direction, whipping the smoky fog up and to the left of where it was required. Reasoned the director Andy Morahan, if it's doing that, let's put the men dispensing the fog out to the right, so that when the fog blows across to the left it'll come to the correct place. The wind must have heard this. When the smokers pumped out their fog from the right the gale changed direction and gusted to the right. After a few minutes of trying to second guess Mother Nature, Morahan decided to stay put and wait for the wind to subside.

It did, by 5.30, when more takes were tried. But then the raven, in a fit of pique, decided that it was fed up with being a video star. So Paul had to improvise - pretending that he was being startled by a bird which, at that very moment, was probably somewhere much warmer. (And drier.)

At 6.30 the director announced "...and that's a wrap, everyone" and the shoot concluded for the day. Paul and the band stole away into the night, leaving the crew to dismantle the tons of equipment into the wee wee hours. And it was still raining.

I recently saw the finished video. There are two versions, largely identical. Janine Duvitski - the postwoman - is visible for the splittest of split seconds, and only from a later studio shoot, not the chilly 7.00am location one. That scene where the band got off the tour bus? Nowhere to be seen. The raven - blink and you'll miss it. And Paul's scene in the forest lasts for all of 19 seconds in one video and 28 seconds in the other (and that includes some extra bits filmed later).

Eight hours of fiddling about, 40-odd personnel busy busy busy, and all for 19 (or 28) seconds. It brings to mind Charlie Watts' memorable quip when asked how he'd enjoyed the Rolling Stones' first 25 years together. "It's been five years work and 20 years hanging around" he responded, stony faced. Ne'er a truer word, Charlie, ne'er a truer word.

## STOCKING THE FILM AND VIDEO ARCHIVE

**Mark Lewisohn watches two videos in the making**

# C'MON PEOPLE

By contrast to standing in the falling rain (...mama...) for 'Hope Of Deliverance', the video for 'C'mon People' was at least made indoors, west of London at Bray Film Studios.

Like 'Hope' though, and also the video for 'Off The Ground' - filmed on the west coast of America - 'C'mon People' was made in the ultra-busy run up to Christmas. For although 1993 schedules were still in the process of coming together, it was already crystal clear that there would be no time for any elaborate video-making immediately prior to The Tour.

It's a nice place, Bray. A bit basic, but pleasant. Films have been made there for generations, good British farces, exciting action dramas and, most famously, the Hammer horrors. It's also very near Windsor Castle, where a very real horror - in the shape of a blazing inferno - made headlines around the world just a few weeks before.

'C'mon People' was filmed on the massive Stage One over three days, 16-18 December. I went along on the 17th as an observer and was immediately struck by a strange sight: a magnificent black grand piano, scattered in pieces on the floor. The thought that immediately flashed through - "Wait till Paul sees what they've done to his Steinway..." - skidded to a halt when I saw the man himself across the stage looking distinctly unruffled about it. A quick enquiry with a member of the production crew revealed that the dismantled piano was in fact the *raison d'être* of the whole video.

The idea - you may even have seen the end result by now - is that Paul sits and plays the Steinway while, first, it is dismantled and, then, re-constructed, piece by piece, and restored to its shining magisterial glory. Except (you just knew there'd be more to it, didn't you?), while Paul is seen in the video at normal speed, the four Craftspeople (so named in the Call-Sheet) around him are seen working at high-speed.

Even though I watched the thing being shot, I can't begin to explain just how this effect was achieved. Something or other about a high-speed camera? I don't know. The video's director, though, Kevin Godley did know, and he seemed relaxed and in complete control. Kevin and Paul go back a long way together, back to and maybe even beyond Godley's days as the drummer with 10cc, the group which also boasted another long-time Maccollaborator, Eric Stewart. Among *many* other things, it was Kevin Godley (with another 2.5cc, Lol Creme) who directed MPL's 1982 short-film *The Cooler*, starring Paul, Linda, Ringo and Barbara. Also, Paul guested on Kevin and Lol's 1979 album *Freeze Frame*. Etc etc etc. Credentials established? Good.

Anyway, Kevin was clearly well in command at Bray. When he wasn't directing the cameras or discussing shots he was thrashing his arms about in time to the music playback (once a drummer always a drummer). A number of takes were tried before lunch, Paul sitting at the shell of the piano, propped up makeshift fashion by a random assortment of books. It made for an odd juxtaposition: Paul was hitting the right keys but the piano - without most of its innards - produced only a strangulated thudding sound. Over this, though, was the insistent, ultra-catchy playback of 'C'mon People', booming out of nearby loudspeakers.

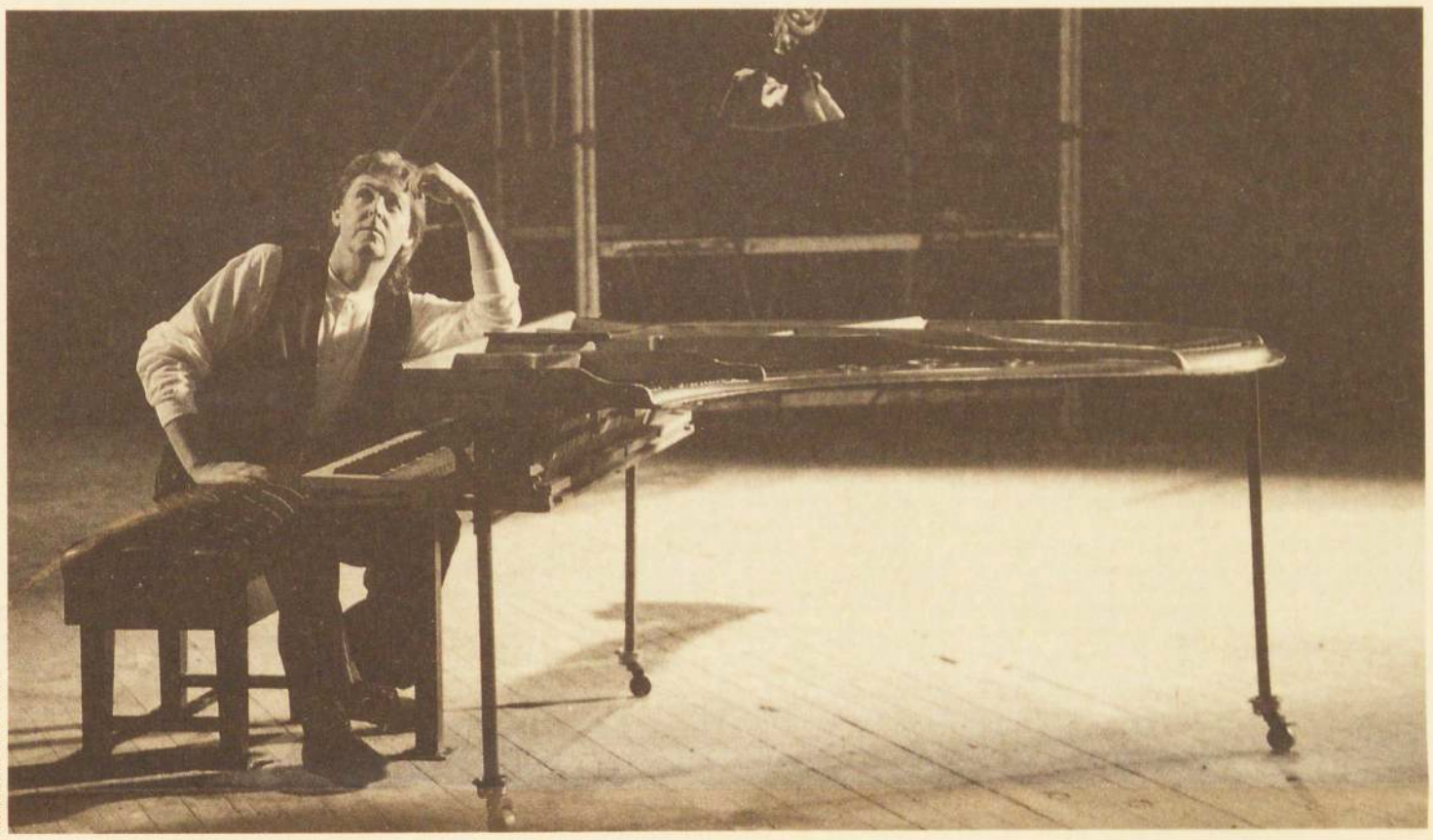
That 'C'mon People' *is* catchy (as if anyone could ever doubt it) was proven during the lunch break, incidentally, when a fair number of the crew unconsciously whistled the tune while queueing up for food or ambling in and out of the studio. It's just uncanny how the man continually comes up with melodies that sound so easy and familiar and yet are totally fresh and unique to him.

The afternoon was taken up with more of the same: Paul playing the almost silent piano while the instrument was being re-assembled. Sometimes he was filmed from underneath, up through the strings, at other times from the front, straight ahead. A video monitor allowed Kevin Godley the chance to see what his 16mm film cameras were recording, and every so often Paul would join the director for a playback to see how the epic was progressing.

Meanwhile, the band arrived, ready to make their contribution to the job. But, observing that they weren't needed just yet, they soon retired to their dressing-room. Having not long returned from the MTV *Up Close* trip to New York Robbie used the opportunity to get some sleep, while Wix - somehow you get the sense that he'd been *expecting* to hang around - had brought along his Christmas cards to write out.

Filming with the band eventually took place during the evening. Or so I'm told - I'd long since had to return home and missed the day's remaining action. Filming the previous night had gone on until midnight and this one showed every sign of going the distance too. And there was still another full day to go, plus five days of effects shooting (without Paul or the band) in a London studio in mid-January.

The finished video, commented director Godley, resembles "a cross between a Bing Crosby Christmas Special on acid and 'All You Need Is Love' on wheels". And if *that* description doesn't make you want to stay up all night just in case MTV happens to show it then it's obvious that nothing will.



PHOTOGRAPH EUGENE ADEBARI

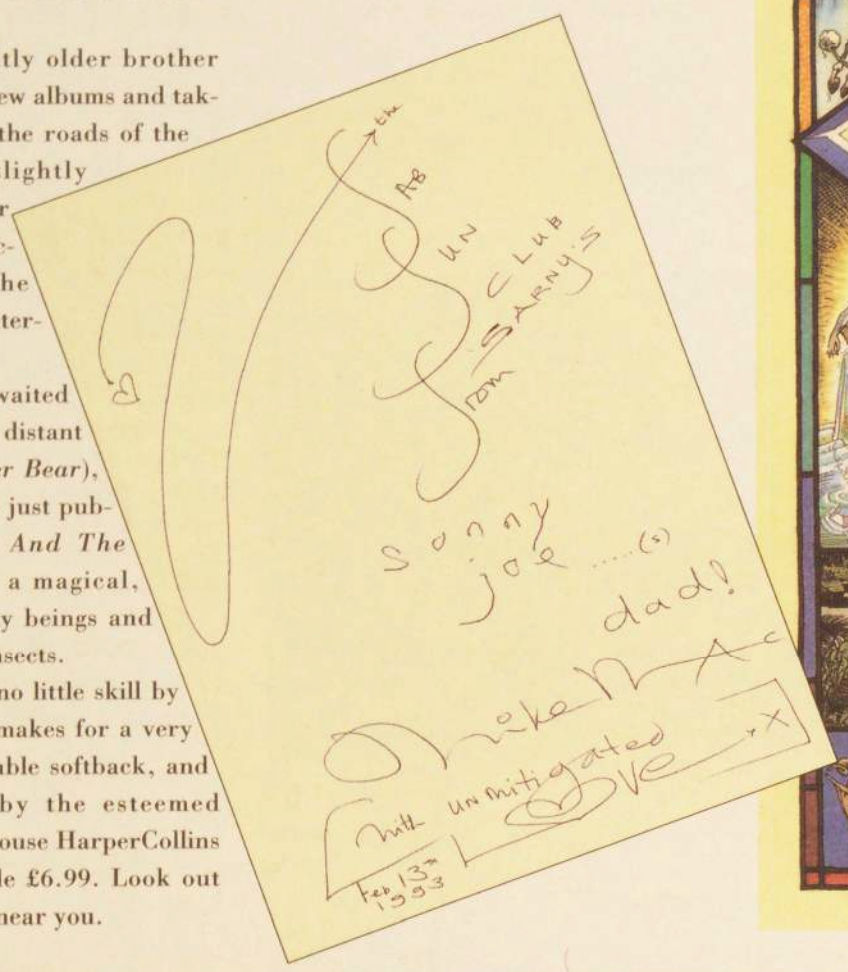
# BROTHER MIKE'S SONNY JOE

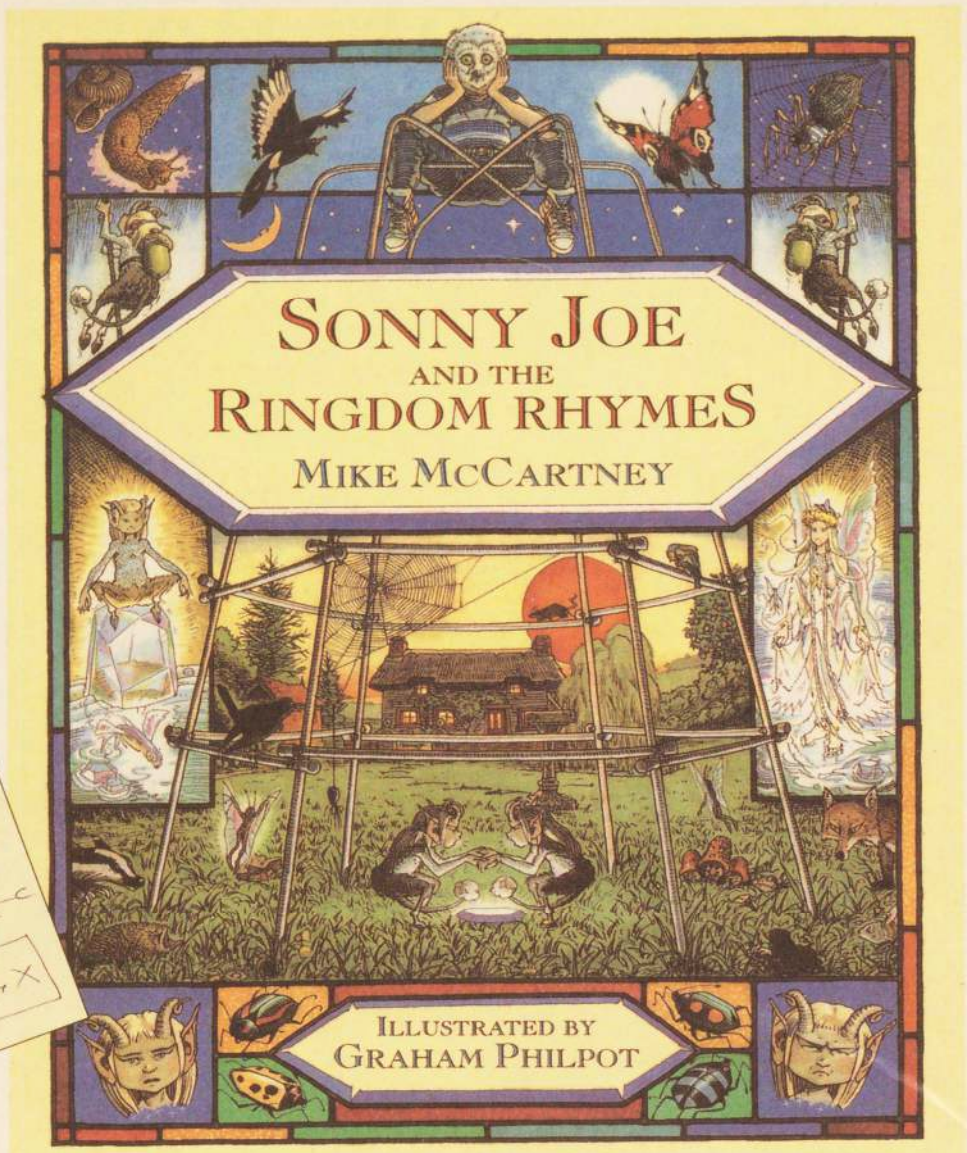
You just can't keep a Mac down. (He said, with relish.)

If it isn' t slightly older brother Paul issuing bright new albums and taking his show off on the roads of the world, then it's slightly younger brother Mike, making his second inroad into the world of children's literature.

For as a long-awaited follow-up to his now distant literary debut (*Roger Bear*), Mike McCartney has just published *Sonny Joe And The Ringdom Rhymes*, a magical, mystical tale of fairy beings and animals, birds and insects.

Illustrated with no little skill by Graham Philpot, it makes for a very handsome and readable softback, and has been priced by the esteemed London publishing house HarperCollins at a not inaffordable £6.99. Look out for it in a bookstore near you.




## LOOKING FOR CHANGES

I saw a cat with a machine in his brain
The man who fed him said
He didn't feel any pain
I'd like to see that man take out that machine
And stick it in his own brain
You know what I mean

I saw a rabbit with its eyes full of tears
The lab that owned her had
Been doing it for years
Why don't we make them pay for every last eye
That couldn't cry its own tears
Do you know what I mean

When I tell you that we'll all be
Looking for changes
Changes in the way we treat our fellow creatures
And we will learn how to grow

Well I tell you that we'll all be
Looking for changes
Changes in the way we treat our fellow creatures
And we will learn how to grow
When we're looking for changes

I saw a monkey that was learning to choke
A guy beside him gave him cigarettes to smoke
And every time that monkey started to cough
The bastard laughed his head off
Do you know what I mean

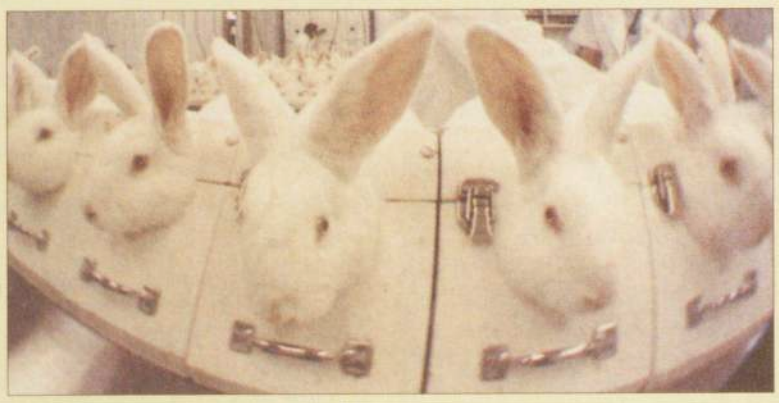
When I tell you that we'll all be
Looking for changes
Changes in the way we treat our fellow creatures
And we will learn how to grow

When we're looking for changes
We're looking for changes
We're looking for changes
We're looking for changes in the way we are

# AND IN THE GREEN CORNER

**Two new songs, the first written by Paul (it's on *OTG*), the second by Paul and Linda (on the 'Hope Of Deliverance' CD), spotlight once again the McCartneys' despair at the abuse of animals by we humans. We're *all* responsible, we're *all* accountable, animal abuse is a situation we *all* can change. And that means YOU! Don't avert your eyes - please let's *all* do something about it.**

Both songs published by MPL Communications Ltd



## LONG LEATHER COAT

I'm all alone, said she
No one to phone, no one to touch me
I'm on my way, said the man in the long leather coat
As he started his car

I'm glad you came, said she
You got my note, you understood it
He smiled as he hung up his long leather coat
On the back of the door

Stroll on baby, step right in
Help yourself to a handful of everything in sight
Let the party begin
Stroll on baby, step right in
Help yourself to a handful of everything in sight
Let the party begin

Oh I love your coat, said she
He said, Well thank you
In your note you said you had
No one to touch you...so shall I go through?
Why yes, she said, you can go on ahead
Then she took out a key
And she locked him into the bedroom

Now I'm all alone, said she
She took a can of really red paint
And she sprayed up and down on the long leather coat
On the bloody red floor!

So long baby, I took you in
Just to show you that your long leather coat
Is really nothing but a handful of skin
Stroll on baby, step right in
Help yourself to a handful of everything in sight
Let the party begin.
Let the party begin!

# WRITE AWAY

**Your chance to get questions answered**

## Q

**I've always been fascinated by a sequence in the *Broad Street* movie where Paul imagines himself singing 'Yesterday' outside a train station, while people pass by. When they were filming this, did anyone recognise the singer to be Paul? Is there any other information you can provide about the subject?**
**Brian Hoffer, Wauwatosa, Wisconsin, USA**

Not only did no one recognise Paul, but he managed to collect a couple of Pounds in loose change from passing punters for his efforts - although, knowing that the press would jump on the story if he kept the money, Paul made sure that it all went to charity. Filming took place outside Leicester Square tube station in Central London (tourists needn't bother looking for the exact location - the exit has since been closed), while the film crew shot the scene from inside a darkened van parked, *Candid Camera* style, across the street. Paul later described the experience enthusiastically as "the ultimate theatre for a guitar player" - but just don't expect him to undertake a busking world tour!

## Q

**I once read (quite a while ago) that Paul ran two miles every day. Is this true?**
**Maryann Sequine, Warren, Michigan, USA**

He did, Maryann. But as he says in the New World Tour souvenir magazine, he had to give it up because of cartilage trouble. It's nothing too serious, but not the sort of problem that takes kindly to being aggravated.

## Q

**I am interested in purchasing original sheet music of Paul McCartney. Unfortunately, the sheet music currently available is of guitar or piano only whereas I am looking for music without arrangements, where the vocal, piano, guitar, bass, drums, etc, parts are scored individually. Please indicate where I can purchase them.**
**Javier Gaillard, Lima, Peru**

Sorry, Javier, but Paul's printed music is not available in this fashion, since there is little demand for anything other than the always popular and long available guitar/piano songbooks.

## Q

**Why are the American TV shows *The Wonder Years* and *Life Goes On* allowed to use your songs 'With A Little Help From My Friends' and 'Ob-La-Di, Ob-La-Da' for their theme music?**
**Lolly Cross, Reno, Nevada, USA**

For the reason that the copyrights in these and most other Beatles songs are controlled not by Paul but by someone else: since 1985 it's been Michael Jackson, and he sanctioned their use. That's not to say that Paul wouldn't have permitted their use too, just that - as strange as it may seem - he doesn't have a voice in the matter.

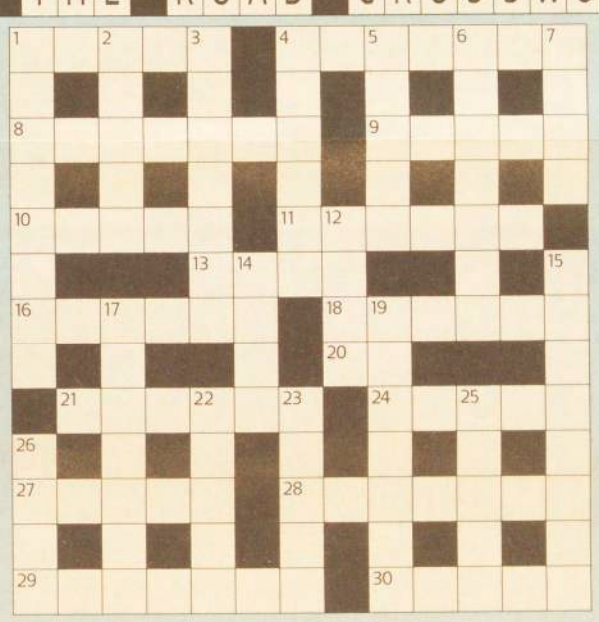
## Q

**I recently read in a German music magazine that an album called *Paul McCartney - In Acoustic* will be re-released. Does anything like this exist or is the story simply not true?**
**Dorothee Schwendowius, Oerlinghausen, Germany**

It's hard to envisage this album being re-released, Dorothee, because it has never been issued in the first place! We can only think that the magazine was referring to *Unplugged - The Official Bootleg*, and there are no plans to re-release this strictly limited and now deleted 1991 collection.

IF YOU HAVE A QUESTION THAT YOU'D LIKE ANSWERED SEND IT ALONG TO CLUB SANDWICH, PO BOX 110, WESTCLIFF, ESSEX, SS0 8NW, ENGLAND, MARKING YOUR POSTCARD OR ENVELOPE 'WRITE AWAY' IN THE TOP-LEFT CORNER. WE CANNOT RESPOND OUTSIDE OF THIS COLUMN.

## ON THE ROAD CROSSWORD



**ACROSS**

1 Goods carried by ship or aircraft (5)
4 Traveller's belongings (consisting entirely of notes) (7)
8 Burdened with a seat up? (7)
9 Orly airport is in this city (5)
10 Hawaiian's hail-and-farewell? (5)
11 Former name of Sri Lanka (6)
13 Large oil-yielding tree of India (4)
16 Approaching resort of St Malo? (6)
18 ____'s Vineyard, an island off the SE coast of Massachusetts (my dear) (6)
20 First Class, or the old Roman road (2)
21 Take-off and landing strip (6)
24 Lines known to experienced travellers? (5)
27 Frequently found in a soft environment (5)
28 O'Hare airport serves this city (7)
29 The Parliament of Israel (7)
30 What 14 down may do? (5)

**DOWN**

1 Shipwrecked person (8)
2 Two-way signalling system (5)
3 French city associated with Joan of Arc (7)
4 Tight-fitting corset laced over a blouse, as in certain European national costumes (6)
5 Nomad (5)
6 JFK, for example (7)
7 The Orient (4)
12 Novel part of Harlem Main Street.? (4)
14 Volcano in Sicily (4)
15 Official document issued by a government, identifying an individual, granting him permission to travel abroad (8)
17 Canadian policeman? (7)
19 Organisation providing scheduled flights (7)
22 Mistral, chinook etc (5)
23 Vessel competing in the Americas Cup (5)
25 Malay sailing or rowing-boat (5)
26 Captain James _____, navigator and explorer (4)

**ANSWERS TO THE WINTER CROSSWORD IN CS64**

PHOTOGRAPH KEVIN WESTENBERG

## THE NEW WORLD TOUR

**FEBRUARY (warm-up shows)**

| | | |
|---|---|---|
| 18 | ITALY | Milan, Forum |
| 19 | ITALY | Milan, Forum |
| 22 | GERMANY | Frankfurt, Festhalle |
| 23 | GERMANY | Frankfurt, Festhalle |

**MARCH (tour proper begins)**

| | | |
|---|---|---|
| 5 | AUSTRALIA | Perth, The Subiaco Oval |
| 9 | AUSTRALIA | Melbourne, Cricket Ground |
| 10 | AUSTRALIA | Melbourne, Cricket Ground |
| 13 | AUSTRALIA | Adelaide, The Oval |
| 16 | AUSTRALIA | Sydney, Sydney Entertainment Centre |
| 17 | AUSTRALIA | Sydney, Sydney Entertainment Centre |
| 20 | AUSTRALIA | Sydney, Sydney Entertainment Centre |
| 22 | AUSTRALIA | Sydney, Parramatta Stadium |
| 23 | AUSTRALIA | Sydney, Parramatta Stadium |
| 27 | NEW ZEALAND | Auckland, Western Springs Stadium |

**APRIL**

| | | |
|---|---|---|
| 14 | USA | Las Vegas, Nevada; Silver Bowl |
| 17 | USA | Anaheim (for Los Angeles), California; Anaheim Stadium |
| 20 | USA | Las Cruces, New Mexico; Aggie Memorial Stadium |
| 22 | USA | Houston, Texas; Astrodome |
| 24 | USA | New Orleans, Louisiana; Louisiana Superdome |
| 27 | USA | Memphis, Tennessee; Liberty Bowl Memorial Stadium |
| 29 | USA | St Louis, Missouri; Busch Stadium |

**MAY**

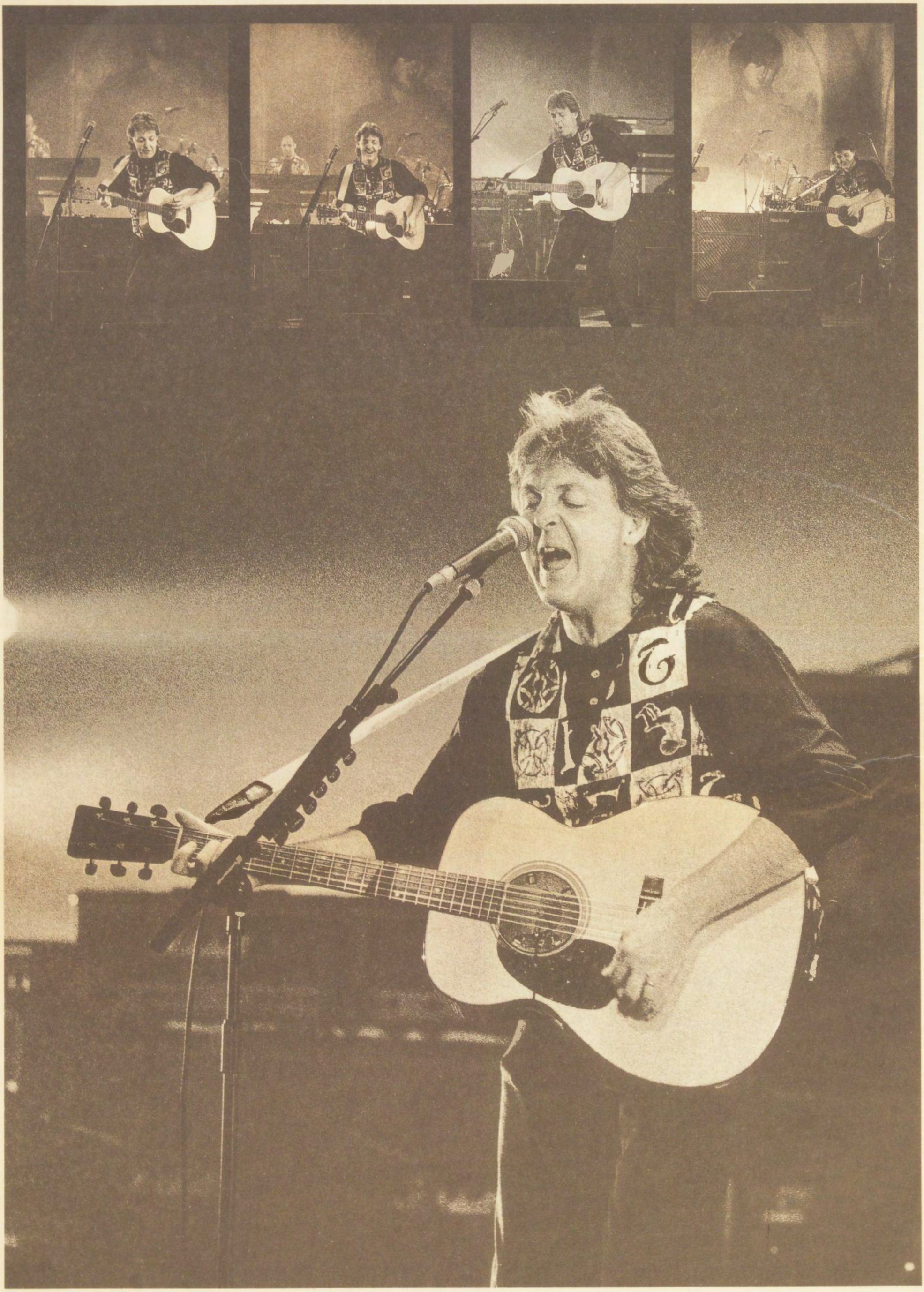
| | | |
|---|---|---|
| 1 | USA | Atlanta, Georgia; Georgia Dome |
| 5 | USA | Cincinnati, Ohio; Cincinnati Riverfront Stadium |
| 9 | USA | Orlando, Florida; Florida Citrus Bowl Football Stadium |
| 21 | CANADA | Winnipeg, Manitoba; Winnipeg Stadium |
| 23 | USA | Minneapolis, Minnesota; Metrodome |
| 26 | USA | Boulder, Colorado; Folsom Stadium |
| 29 | USA | San Antonio, Texas; Alamodome |
| 31 | USA | Kansas City, Missouri; Arrowhead Stadium |

**JUNE**

| | | |
|---|---|---|
| 2 | USA | Milwaukee, Wisconsin; Milwaukee County Stadium |
| 4 | USA | Pontiac (for Detroit), Michigan; Pontiac Silverdome |
| 6 | CANADA | Toronto, Ontario; CNE |
| 9 | USA | Syracuse, New York; Carrier Dome of Syracuse University |
| 11 | USA | East Rutherford, New Jersey (for New York City); Giants Stadium |

JUNE 29 - JULY 31 European leg (dates/venues in next CS)

Correct at February 1993; dates/venues subject to alteration; other dates/venues may be added.



PHOTOGRAPHS: KEVIN WESTENBERG

Club Sandwich No.65 • ©1993 MPL Communications Ltd. ISSN 0262 9054 • Published by The Paul McCartney Fan Club, PO Box 110, Westcliff, Essex SS0 8NW • Writer/Editor: Mark Lewisohn • Design and Production Co-ordination: Roger Huggett/Sinc • Reproduction: Essex Colour • Printed in England by J & C Moores
Enclosed Poster: Photos by Linda McCartney, Paul McCartney, Clive Arrowsmith, Showy and other unknown snappers. Collage by RH